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THE TWIN BROTHER—EXHIBITION OF PAINTINGS
BY SIGURD SCHOU

Boynton. In his handling of the medium he has proved himself a most brilliant follower of the traditions of Whistler and his teacher, William P. Henderson. His mountains of California suggested old Chinese paintings in their decorative effect and softness of color; and such imaginative conceptions as his "Europa" gave evidence of his poetic feeling.

The paintings of flowers, which were shown by the Museum in the gallery adjoining the display of the Wild Flower Preservation Society, suggested the different ways taken by painters in approaching this subject. Here were to be found cultivated flowers in the garden by Johanna Hailman, flowers in their wild state by Dudley Crafts Watson, wax flowers in a glass case by Grace Ravlin, and many other interpretations.

The exhibits of the Wild Flower Preservation Society were displayed against a background of grasses and a group of paintings of the forest preserves. The exhibition was most comprehensive and included the many fields investigated by nature lovers.

From January 3 to 23 an exhibition of portrait drawings and dry points by Elisabeth Telling of Chicago was held in the Print Room. Miss Telling studied at the School of the Institute with William P. Henderson, Charles Francis Browne, and with M. Heymann of Munich, George Senseney, and Hamilton Easter Field. Her exhibition contains portraits of many prominent Chicago people. Miss Telling centers her attention on the portrayal of the head, which though done with great attention to detail has life and artistic feeling. She has seen the peculiar fitness of etching for expressing those subtle and illusive qualities characteristic of childhood and has sought to express them in her own refined and delicate manner. Her children show a careful study of the qualities characteristic of the various phases of childhood.

THE LIBRARY

THE Ryerson Library has subscribed for *Les dessins de Hans Holbein le jeune*, to be completed this year in eight volumes of facsimiles, comprising an authoritative reproduction of all the extant drawings and designs of Holbein. The editor is Dr. Paul Ganz, Director of the Public Picture Collection of Basel, where much of the artist's work is to be seen. Dr. Ganz, a recognized Holbein scholar, will give his valuable critical comments in the last volume. Four volumes have already come to the library, each one containing fifty plates.

The portrait sketches of the Windsor Castle collection have been well reproduced before, but never with the attention to the surface of paper, and the quality of line—pen, silver-point, crayon or pencil, which one discerns in this work from the press of Boissonnas of Geneva. The fifty-five portraits so far published are representative of his English periods.

The arrangement of the drawings, in miscellaneous groups of ten shows the diversity of Holbein's commissions, rather than his growth in any one field. Scattered among drawings of the portrait type are designs without chronological order of small medallions for the painted glass windows common in the early sixteenth century, sword-trappings and other metal-work, Limoges enamels, jewelry, book covers, architectural details, and heraldic blazons. In many of these designs one can see the influence of Renaissance ideas picked up in Lombardy and southern France, but the body of the work is thoroughly German.

The Burnham Library exhibited during December manuscripts from the collection of the Museum and of Ernst F. Detterer, arranged by Mr. Detterer to show the development of the alphabet from the round Roman letter to the pointed Gothic in the North and to the round Gothic in Italy.

NOTES

J ARTHUR MACLEAN has been appointed Assistant Director and Curator of Oriental Art and William McC. McKee Curator of Prints and Drawings. Both men took up their new duties in January. Mr. MacLean comes to the Art Institute with a rich experience in museum work which makes him particularly well qualified for both positions. He has been curator of all the collections at the Cleveland Museum since its foundation. Previous to that time he was connected with the Boston Museum of Fine Arts for seven years. He was a favorite pupil of Okakura Kakuzo under whose tutelage developed that group of talented Oriental scholars now filling important museum posts in this country. Mr. MacLean became the adopted pupil of Kakuzo, receiving the name of Oka Katana and personal seal cut by the hand of the great Oriental scholar. He was a student at Harvard and traveled around the world with Dr. Denman Ross.

William Mc C. Mc Kee also comes from the Cleveland Museum where he has been holding the position of Curator of Prints and Librarian. He was reference librarian at the Carnegie Library of Pittsburgh and designer for the Herter Looms. He was graduated from the Carnegie Institute of Technology and from Lehigh University. His library training is an excellent preparation for his



DRAWING BY VAN GOGH
THE FRIENDS OF AMERICAN ART



LITHOGRAPH BY COROT IN THE
ROULLIER COLLECTION



DRAWING BY JEROME MYERS
THE FRIENDS OF AMERICAN ART



DRAWING BY DEGAS
PRESENTED BY ROBERT ALLERTON